

ANNE BREMER LIBRARY

LIBRARY
CALIFORNIA SCHOOL OF FINE ARTS

No. 1

Vol. 1

1902

No. 6

The MARK HOPKINS INSTITUTE REVIEW OF ART



AN ILLUSTRATED MAGAZINE
PUBLISHED BY THE SAN FRAN-
CISCO ART ASSOCIATION AT
SAN FRANCISCO CALIFORNIA

SFAI
103

THE
Golden State Limited

SAN FRANCISCO
LOS ANGELES
EL PASO
CHICAGO

Quarters the Continent

And the New Route
ADDS ZEST TO TRAVEL

The Train is One of Ten that Cost \$1,000,000

And Has Every Good Thing
That All GOOD Trains Have
AND A FEW MORE

As After Dinner Coffee in Library
Five O'clock Tea in Ladies' Parlor



Ask for Literature

SOUTHERN PACIFIC
ROCK ISLAND

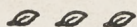
**Real Rare
Opportunity
At Benguiat's**



ON account of postponement of the St. Louis Exposition and because we think our patrons are now more appreciative than in the past few years, we have placed on sale at our spacious store, 723 Sutter Street, opposite the University Club, in addition to the rugs Mr. Benguiat, Sr., got from his father, and the rugs he collected abroad during his recent trip of two years' duration, *The Rugs* which he has been preserving for so very many years and which are next in grade to the Museum collection secured by Mrs. Hearst.

We also offer Antique Copperware, Embroideries, Lamps, Etc.

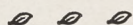
Come to buy Holiday Presents ever to be remembered — useful, artistic and elevating.



H. EPHRAIM BENGUIAT & SON

723 Sutter Street

We Printed this Book



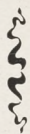
SANBORN, VAIL & CO.

PRINTERS AND STATIONERS

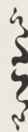
741-745 MARKET ST.
SAN FRANCISCO, CAL.

Telephone Private Exchange 593

J. H. KEEFE



**Painter and
Interior Decorator**



TELEPHONE GRANT 199

317 SUTTER ST. SAN FRANCISCO

TELEPHONE MAIN 1615

THEATRICAL SUPPLIES

Goldstein & Co.

Theatrical and Masquerade Costumers

OFFICIAL COSTUMERS
FOR ALL THEATERS . .

PLAY BOOKS, OPERAS AND MANUSCRIPTS

733 AND 735 MARKET ST., OPP. GRANT AVE., SAN FRANCISCO

The Mark Hopkins Institute of Art

(San Francisco Art Association)

A
BUILDING
OF GREAT
BEAUTY



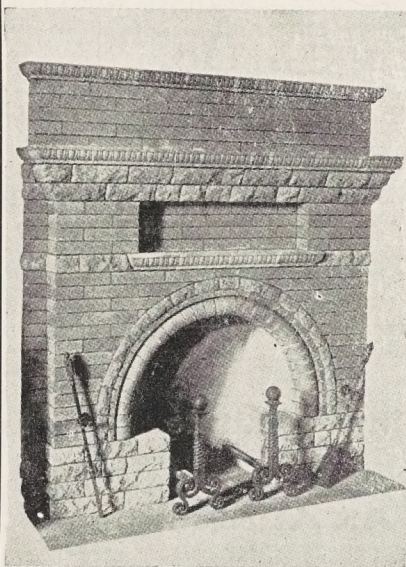
CONTAIN-
ING MANY
FINE WORKS
OF ART

Open Daily (including Sunday)

Admission, Twenty-five Cents

For terms and privileges of membership in the Art Association, apply to
the Assistant Secretary, Mark Hopkins Institute of Art

Corner of California and Mason Streets



W. W. Montague & Co.

Artistic, Wooden
Tile and Brick

MANTELS

Fire-place Furniture
a Specialty

✻ ✻ **TILING** ✻ ✻

For Walls, Hearths and Floors

Headquarters for all kinds of
HEATING APPARATUS

San Francisco

The PAPER in this issue is from the stock of

Bonestell, Richardson & Co.

who have a large assortment of FINE PAPERS
for high grade work.

Extra Fine Coated Papers; Hand Made
Papers; Deckle Edge Papers; and many new
shades and finishes in Cover Paper.

401-403 SANSOME STREET

VICKERY, ATKINS & TORREY

236 POST STREET

Paintings : Etchings : Objets d'Art

FINE JAPANESE PRINTS : : FRAMING

A Modern Book Store

ROBERTSON'S

126 POST STREET

SAN FRANCISCO

THE MARK HOPKINS INSTITUTE
REVIEW OF ART

AN ILLUSTRATED MAGAZINE EDITED BY
ROBERT HOWE FLETCHER

Contents for December, 1902

	Page
Outdoor Art in the City	7
The Autumn Water Color Exhibition	15
Japanese Color Prints	19
The California Guild of Bookbinders	25
The Outdoor Art League	28
The O'Connell Memorial	28
Art Association Notes	30
The Late Juan B. Wandesforde	32
Studio Notes	34
Directory of Artists	37

All correspondence should be addressed to the Editor of the Mark Hopkins
Institute Review of Art, San Francisco, California

In dealing with any of our advertisers please mention the REVIEW.

ESTABLISHED 1878

PHONE JOHN 1541

THE HOME OF PERSIAN ART
THE SHRINE OF RUG LOVERS



The Only Characteristic Art Rooms of Its Kind in America

Agencies:

Constantinople
Teheran
Smyrna
Tiflis

MIHRAN'S

205 : POST : STREET

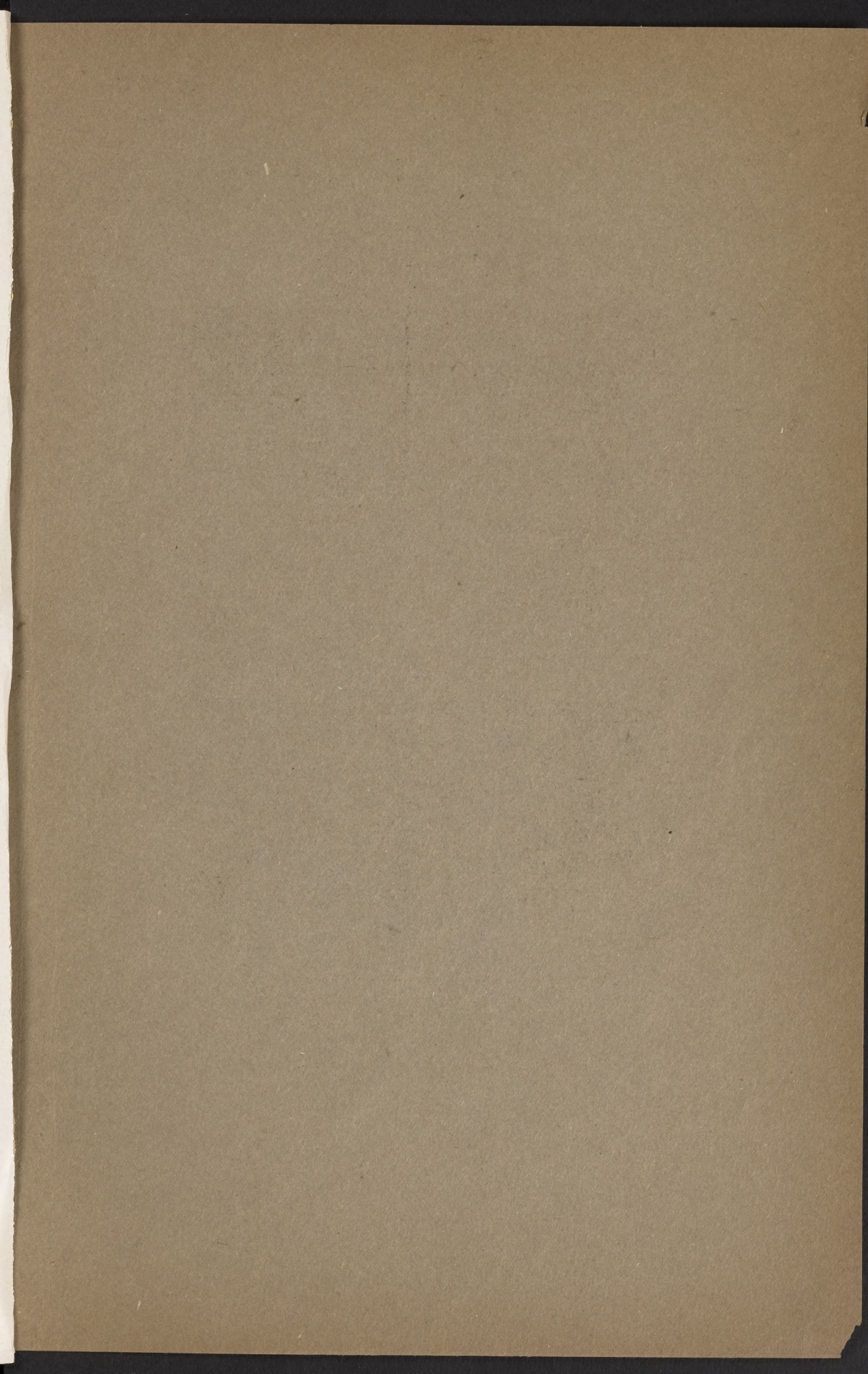
Branches:

Los Angeles
Honolulu
Portland
Seattle

The Oldest and Largest Importer of Persian Rugs and Oriental Art Goods
The only reliable house to buy the Genuine Rare Antiques

Perfect Satisfaction and Low Prices always Guaranteed

Turkish, Moorish and Persian Rooms and Corners Furnished





PORTRAIT SKETCH

ORIGINAL LITHOGRAPH DRAWN ON THE STONE

By JOHN A. STANTON

PORTRAIT SKETCH
BY JOHN A. STANTON



THE MARK HOPKINS INSTITUTE REVIEW OF ART

December
1902

An Illustrated Magazine Published by the San Francisco Art Association

BOARD OF DIRECTORS

WILLIS E. DAVIS, PRESIDENT

CHAUNCEY R. WINSLOW

JAMES W. BYRNE, FIRST VICE-PRESIDENT

HORACE G. PLATT

LORENZO P. LATIMER, SECOND VICE-PRESIDENT

FREDERICK TILLMANN, JR.

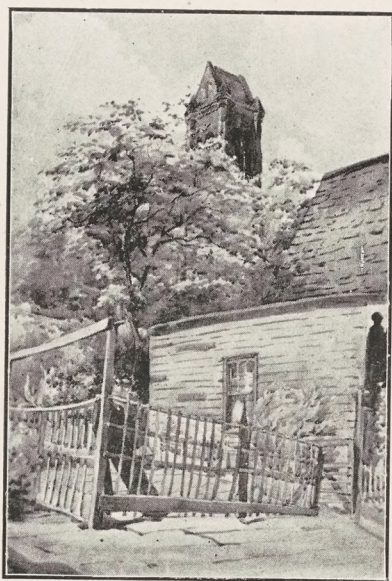
HENRY HEYMAN, SECRETARY

JAMES D. PHELAN

HORACE L. HILL, TREASURER

HARRY M. HOLBROOK

NEWTON J. THARP



SOPHIE TERRACE

WATER COLOR
BY KATE C. THOMSON

(A bit of old San Francisco. The Tower in the distance is that of Grace Church.)

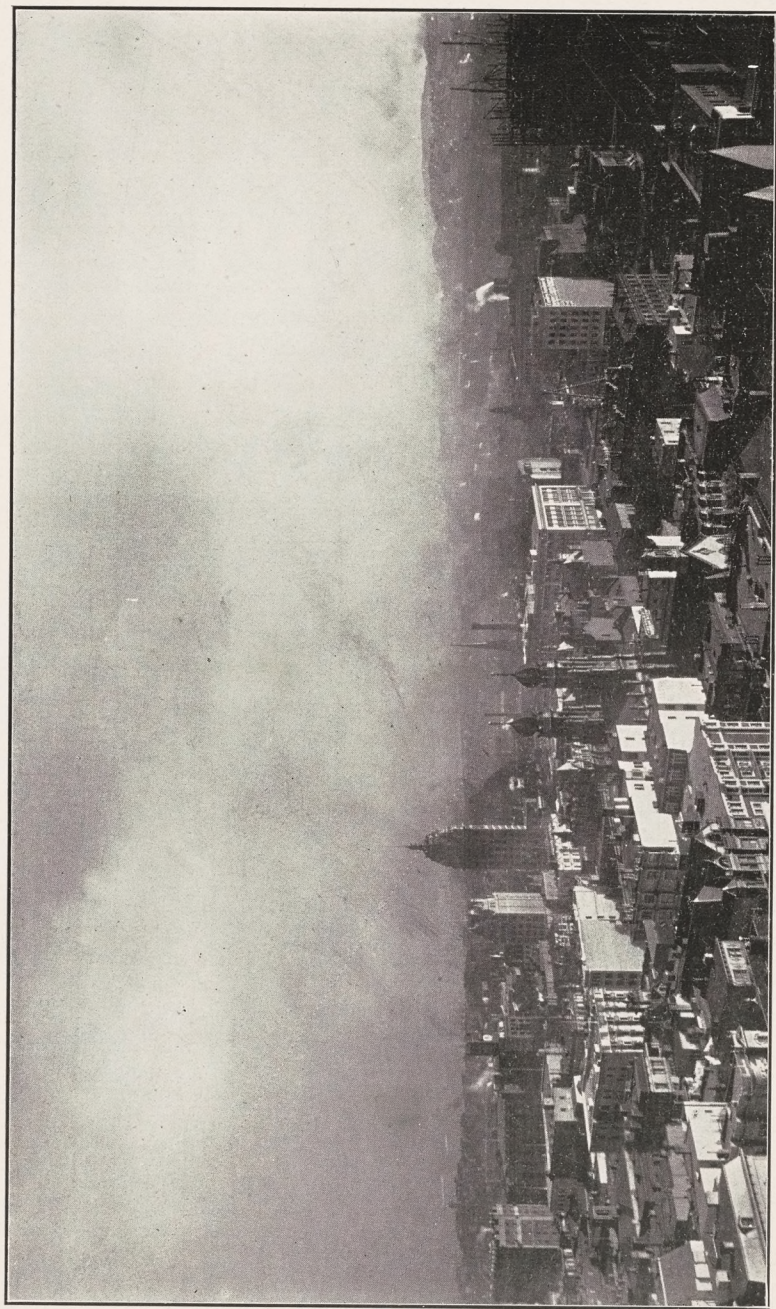
OUT-DOOR ART IN THE CITY

MUCH is being said and re-said now-a-days, with regard to the out-of-door aspect of our cities; a most commendable activity. Does not each individual citizen take pride and satisfaction in having a pretty home of his own, a house of pleasing exterior, some plants at window or door and a bit of garden round about? And after all, what is a man's city but a larger home where he spends a great portion of his daily life? At a breakfast given in honor of Randolph Rogers when he visited San Francisco in 1874, the distinguished sculptor expressed himself as much struck with the charm of the City's location and the rich artistic possibilities of its

future. The talk turning in this direction, many prophetic utterances were indulged in, it being generally conceded that the day would come when San Francisco, with its peculiar advantages, would "rival the art centers of the old world; while within its streets would arise noble and enduring monuments to the æsthetic taste of its inhabitants."

With due allowance for the enthusiasm natural to such an occasion, it is not without interest to glance back and see if the City has fulfilled any of these promises. Many monuments have arisen since that day—monuments architectural, monuments memorial and monuments decorative; some are noble; some, but not all, have endured. The City was very young thirty years ago and guilelessly accepted almost anything that was proffered in the name of art, a liberality of which it sometimes repented later on, occasionally getting rid of the gift not always in accordance with "the statutes made and provided," but effectually. It is a great advantage to a city as to a man, to be able to recognize its mistakes and be willing to correct them. To be stalled in the mire of self-complacency is more hopeless than to travel the wrong road. To one who remembers the City as it appeared thirty years ago and who looks upon it now, undoubtedly a great change is evident. The change is largely architectural and most of it is the work of the last decade. When the observant stranger entered our gates a generation ago he was impressed with two things: the lowliness of the houses, and the loftiness of the surrounding hills. The earth dominated the abodes of men which crouched close to their foundations in fear of its instability. There were a few notable exceptions of buildings that dared to be beautiful, but the general effect was necessarily inartistic. To-day the fairy, Science, with her girder of steel has exorcised the Earth Demon; our buildings no longer abase themselves before nature but rear their heads proudly to the upper air; the hills stand back no longer domineering, but subserviently forming a majestic background for man's handiwork. And thus we have gained some noble and enduring monuments and a sky line of great promise.

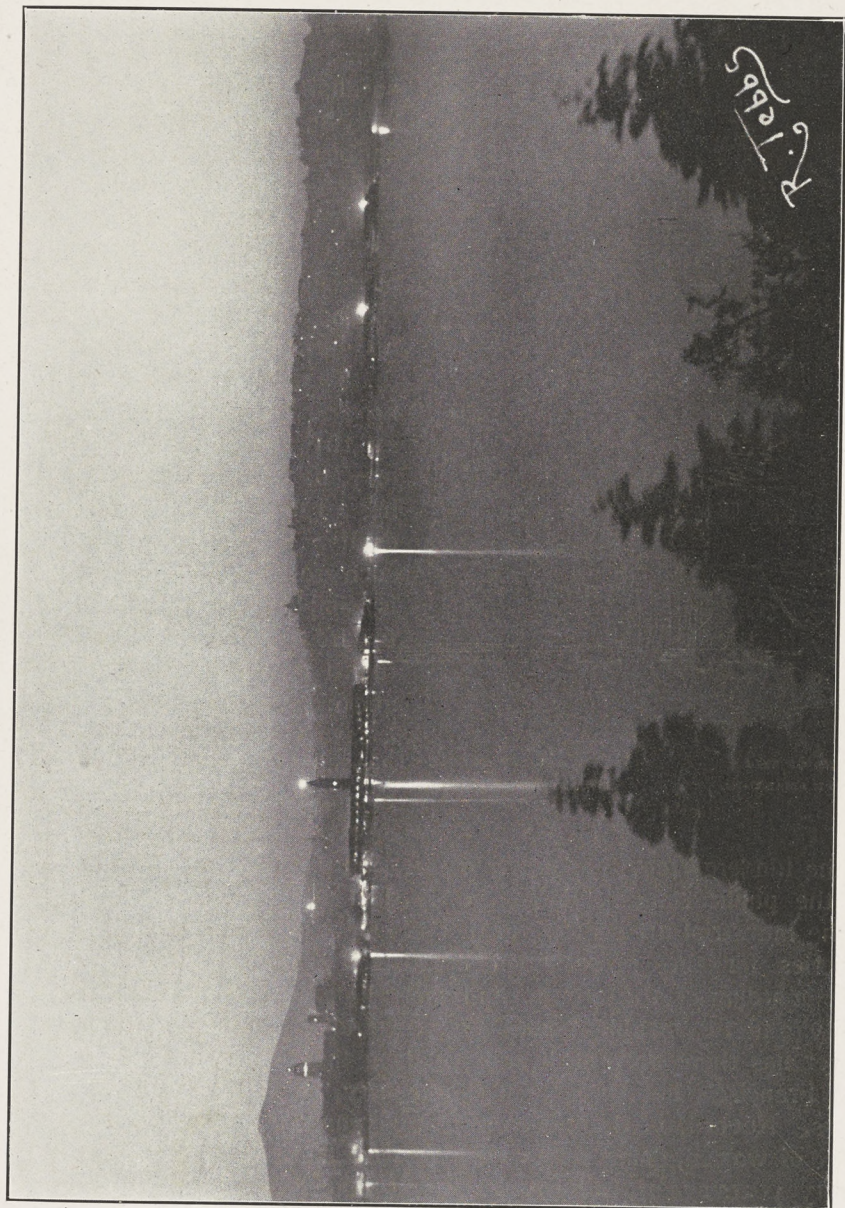
But as we realize the profit of beauty, the more we covet it. Our eyes are opened to ugliness. The æsthetic mistakes of the first generation of the city's builders loom up more conspicuously.



VICINITY OF UNION SQUARE
SHOWING CHANGES IN THE SKY LINE

PHOTOGRAPH
BY WILL SPARKS

Every generation makes mistakes; even this of ours may not be so entirely free from blunders but that the next may discover a few. But it is singular how much more intolerable the mistakes of other generations, of other people, are than our own. The infancy of San Francisco was precocious. Indeed, it can scarcely be said to have had any infancy. In the "days of '49" and in the "spring of '50," no village bells summoned "the peaceful dwellers of the hamlet," no "village maiden sang as she turned her giddy wheel," no cattle went "winding slowly o'er the lea;" "Gray's Elegy," "Contemplation," "The Village Blacksmith," these were not written for San Francisco. We had the "Heathen Chinees," and "Tom Flynn," instead. In its youth San Francisco was smart, awfully smart! It did not make two blades of grass grow where one had grown before, but it built two houses on a single lot and leered at its cleverness, and the houses it built were too often built for rent or sale rather than occupancy, backing up against each other in squalid intimacy, putting on an impudent sham front for the public eye, like a man who cocks his hat and buttons his seedy coat to conceal his lack of morals and clean linen. This inartistic crowding was protested against even in the old days. Furthermore, one of the old time chroniclers bewails the short-sighted policy of laying out the city in hard and fast squares regardless of the natural inequalities of the land. "The eye grows weary and the imagination stupefied at these mathematical lines," he indignantly complains, not without reason. He attributes this condition to the ignorance of some and to the avarice of others, "that is, striving," he says, "to let no inch of ground escape their money-making schemes." Added to this was the undignified occupation of grounds, contiguous to some of our public buildings—grounds that the city once owned and parted with, more's the pity! All cities, as has been said, make such mistakes and remedy them in later years as best they can, often paying a pretty penny for the experience, as we have had to pay for some of our youthful errors. Moreover, the price of these errors has not always been paid for in altering the topography of our streets for hygienic and business purposes; we have had to pay morally as well. It took many years to eradicate the growth of that curious youthful pervert known to the world as the San Francisco "hoodlum," the product of homeless houses, a mild cli-



THE WATER APPROACH
TO SAN FRANCISCO
BY MOONLIGHT

COPYRIGHT APPLIED FOR
PHOTOGRAPHED BY
SERGEANT ROBERT W. TEBBS, U. S. M. C.
FROM YERBA BUENA ISLAND

W. T. Tebbs



TOWERS OF THE
TEMPLE EMANUEL

PEN AND INK SKETCH
BY MARION HOLDEN

mate and the lack of education. Thirty years ago the hoodlum, with his hard pale face, high-heeled boots and flat-brimmed, black hat was as common in our public places as the English sparrow is to-day. One could not read the papers without coming across a narrative of his outrages. But to-day, thanks to our progress, the hoodlum is almost as scarce as the megatherium. It may be questioned: what has art to do with the production or suppression of such growths. The answer is simple. Art is helpful toward right living. When the savage begins to create and decorate, he is no longer a savage. The means for demolishing this hideous monument of viciousness and brutality was forged

in the kindergarten, that cradle of art, and the work is carried on in the public schools, in college settlements, in boys' clubs, in the industrial art schools, in the art associations, in the various societies for the preservation of historic landmarks, for the safe guarding of the artistic and moral interests of the municipality and for making homes graceful and attractive to youth. Never has there been such activity along these lines, not only in San Francisco, but throughout the country, as in the last thirty years. Never have there been so many organizations, mostly composed of women, doing such yeoman's work in art enlightenment. Thirty years ago art in many minds was vaguely conceived to be a picture in a gilt frame. It was a symbol of luxury, of wealth, and

despised or envied as the case might be. But the autocracy of the Gold Frame has been overthrown by the propaganda of the Beauty of the Commonplace. It is known now that the poor can have artistic homes as well as the rich and can know as much about the art of the city and take as much pleasure and pride in it. And all this is made possible by artistic training. We have heard since the days of Hippocrates that "Art is long;" now we are learning that art is also broad.

Perhaps one of the most significant evidences of the progress of art in the City is the attitude of the newspapers, those mirrors of popular feeling. Thirty years ago art and its exhibitions were not treated seriously because, lacking understanding of its aims, there was no common sympathy for it. It is natural to ridicule what we do not comprehend. It is a reflection on our intelligence that we do not comprehend it so we throw the presumptuous thing down and stand on it with both feet and so re-establish ourselves in our own estimation and make ourselves that much taller in the eyes of our neighbors. As a consequence of this ignorance and indifference on the part of the public, the press more often poked fun at art and its works than criticised them understandingly, so that when the respectable citizen propped his morning paper against the matutinal castors and glancing his eye down the columns, saw anything about art he got his mouth ready to grin in sympathy between bites of toast, because he knew it was going to be funny. It was either that or denunciatory, for it is almost as easy to "burn a thing up," as the phrase is, as it is to make fun of it; easier, in fact, for it requires less imagination, and is just as gratifying to the reader who bears a grudge against it. But the respectable citizen of today takes quite a different view. He knows that every city of the world that is successful commercially and socially owes its success largely to the cultivation of art. This is so well known, so universally recognized now that it requires no demonstration. Take the one instance of London's experience. In the early part of the last century this metropolis found that the continental cities were taking from it a great deal of its trade. A commission was appointed to investigate the matter with the result that it found the art education on the continent to be so superior as to produce a better and more saleable article in every branch of manufacture. The London

Town Council founded art departments in all of its schools and established schools for the teaching of art to its young workmen, with the result that in the succeeding quarter of a century the volume of trade in addition to the ordinary expansion due to growth was increased thirty-two per cent. That it continued to increase, anyone familiar with the work that is being accomplished in London in the way of stained glass, stencilled prints, designs for lace and tapestry, wood carving, copper, hammered brass, enameled metal, book binding and a variety of other branches of art will be convinced.

That we are beginning to profit by these experiences is plainly to be seen. Drawing, designing and color in its rudiments are taught in the schools, applied art is taught in many ways and places, a "Bookbinders' Guild of California" has recently been organized—all signs of the trend of the times which the proverbial runner may read. And it is in this intellectual progress, this building up of the knowledge of art and its possibilities for improving life that San Francisco has its most noble and enduring monument. To be sure, we of today are but laying the foundation, but the builders are many and zealous and they "build beneath the stars."

As for monuments decorative, the City has acquired many of these in the last thirty years, too many to admit of enumeration just here. It has an important one commemorating the Victory of Manila Bay in course of erection in Union Square and two others, one to the memory of the soldiers and sailors of California, who lost their lives in the Spanish War and one to the late President McKinley, under consideration by their committees. It is well that these are not to be carried out to our already lovely Park, where we would have to make a journey to see them, but will be placed in commanding positions in our streets or squares, where they will impress their lesson of patriotism and civic duties on the youthful generation every day of the week and serve, at the same time, to ennoble and dignify our city. And what a beautiful city it is! Some of the foremost writers of the time have declared it to be one of the most beautiful cities of the world, so far as its natural site is concerned. It remains with the present generation very largely not to spoil it, to guard the artistic surroundings with which nature has endowed it and add to them with understanding, new beauties of our own creation.



PORTRAIT STUDY

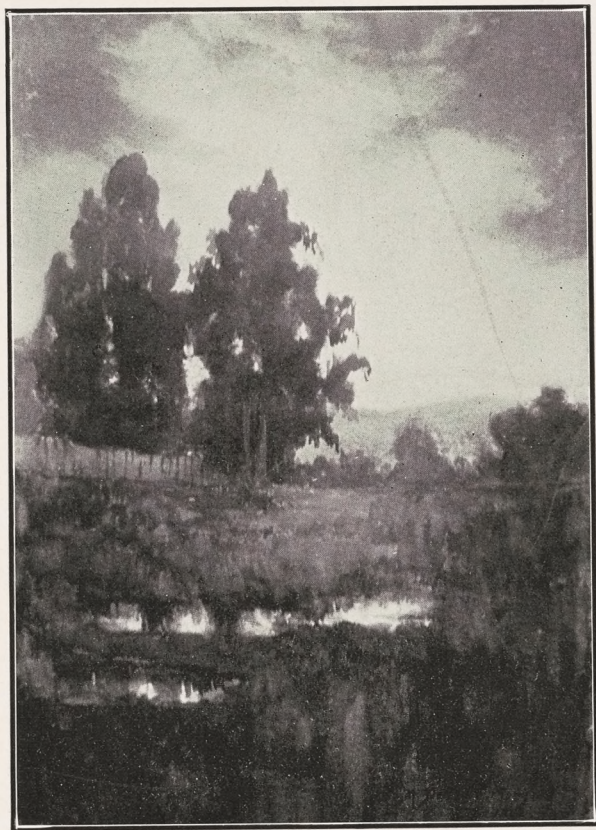
BY OSCAR KUNATH

THE AUTUMN WATER COLOR EXHIBITION

The Water Color Exhibition at the Institute this year demonstrates beyond a doubt that there are in San Francisco and its vicinity enough workers in this medium and its companions, pastel and black and white, to assure an annual collection of great merit. The Jury did its work as usual with intelligent discrimination unaffected by any consideration of the amount of wall space awaiting the result of its judgment. As a consequence there were very few pictures

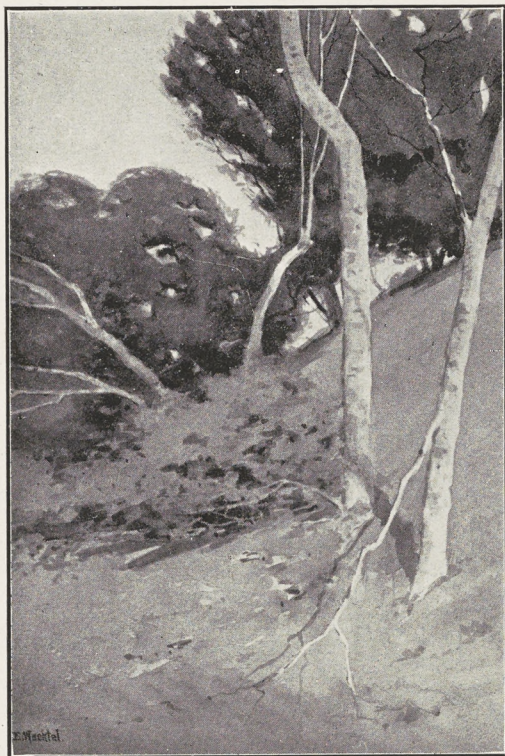
that did not vindicate their right to a place before the public. Moreover, the pictures, which numbered altogether one hundred and sixty-two, were well hung, ample margin being given to each so that it could be seen without detriment to its neighbor. Landscapes, of course, predominated, as is natural with so luminous a medium which finds sympathetic subjects in the atmospheric and aerial color effects of sea shore and country side. But there was no monotony about these out-of-door scenes. They were treated in almost as many different ways as there were artists, not so much in the matter of technique, although there was great diversity here also, but as regards the more vital point of individual expression, an independence which enlivened the display immensely. Biologists tell us that of twenty people who witness some incident no two will describe it exactly alike, each one giving most prominence to some particular phase or feature that most impresses his or her mind. And so with pictures, and particularly landscapes, each artist, if he renders them as he honestly sees them, gives us something of himself that stamps his work with originality. Nor was the exhibition without significance in the matter of technique; there was more than one

experiment in this direction and whatever may be the practical results of such excursions they are always valuable in that they show enterprise and virility. It is not so many generations ago that the water color was tied down to a formal style and purpose that renders its freedom today all the more delightful. Probably this abandonment of a stiff conventionality could be nowhere better appreciated than in the rendering of certain figure pieces and portraits which were spirited and brimming with good color.



EVENING ON THE LAGOON

BY M. DE NEALE MORGAN

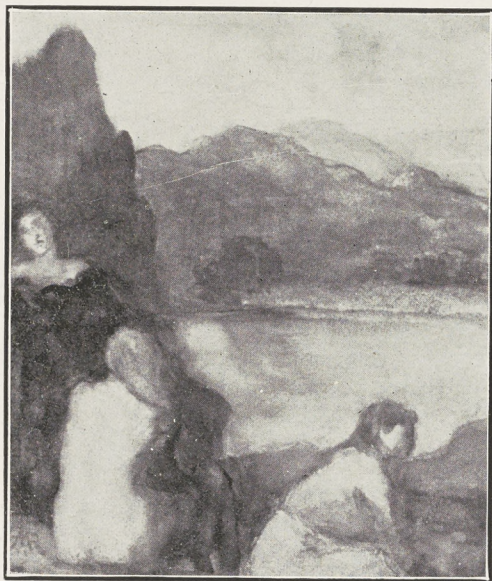


HILLSIDE, OAKS
AND SYCAMORES
BY ELMER WACHTEL

PRIZE PICTURE
WATER COLOR
EXHIBITION

There were some praiseworthy miniatures (indeed this branch of art in San Francisco is yearly growing in importance) some excellent pastels and a few very good pencil drawings and etchings, so good that it was a matter of regret there were not more. The usual reception with orchestral music was held for members of the Association on the evening preceding the public opening of the exhibition and two concerts were given during the two weeks that the exhibition continued.

The committee consisting of Mr. Newton J. Tharp, Mr. Bruce Porter and Mr. Charles K. Field, appointed to adjudge the prize of fifty dollars offered by Mr. Willis E. Davis for the best water color, awarded it to No. 119, "Hillside—Oaks and Sycamores," by Mr. Elmer Wachtel. Mr. Wachtel makes his residence in the southern part of the State although he visits San Francisco occasionally and selects subjects for his brush up and down the coast, of which the prize picture is an admirable example.



STUDY IN WATER COLOR

BY BOARDMAN M. ROBINSON



BY UTAMARO, A
FAMOUS PUPIL OF
SEKIYEN. ABOUT 1772-1810

JAPANESE COLOR PRINTS

The Art Association held an exhibition of Japanese Color Prints during the last week of October, which many came to see and which aroused considerable interest among those initiated into the mysteries of these peculiar engravings, and it may be added, among the uninitiated as well. This latter fact is notable since it partakes of the educational character. The collector of prints was there in all the panoply of expert knowledge and secret pride of possession and he was invariably surrounded by a little group of interested listeners as he expatiated on the various schools of Ukiyoe art. There were some eight hun-

dred prints shown besides some few paintings, illustrating the leading artists from Matahei or Moronobu (about the end of the sixteenth or beginning of the seventeenth century) down to Hiroshige the last of the great workmen. Such a fine field for the study of this art of the Japanese people has rarely been offered to the public at any one time. The collection was recently brought to this country from Tokio by Mr. Bunshichi Kobayashi and represents many years of patient search by this well-known connoisseur.

The Art of Ukiyoe is the art of the common people and therein lies the principal secret of its fascination for those who make it a study. It is so real, so ingenuous; it is the portrayal of the everyday life of Japan as seen by the clear-eyed, simple-minded artist of the period. Previous to its birth the lower classes had no art, and the art of the aristocracy was obtained either from China or from the traditions of their own country. It was the old story of the self-satisfaction of the ruling class that saw perfection only in what was foreign or what was ancient; the same blight that had kept the art of Egypt and Assyria, and in fact nearly all Oriental Nations from

a healthy growth. Up to the Tokugawa period the art of the Kano and Tosa schools subserviently followed the lines prescribed by the aristocracy, remaining artificial and unchanged and telling nothing. Then came the day of the Ukiyoyeshi with no precedents, no traditions; the people developed an art all their own. As fresh and pure as a wild violet springing up in a woodland path, loftily ignored by the ruling class, it grew all the stronger and sweeter for being left alone. Ukiyoye included the popular story, the history, the theatre and the picture. But its greatest achievement was the invention of printing these engraved pictures first in outlines and then in colors, and made so cheaply that the poorest might enjoy their possession. These pictures were drawn with such absolute fidelity to life that every change in fashion and custom even to the dressing of the women's hair and the pattern of their clothes is chronicled. To the archæologist and to the historian such a record is more

valuable, more delightful than volumes of written descriptions. Here is the daily life of the people, not described in the stilted phrases of the pedant, but as it was, genuine, true. The truth about anything has always a charm of its own, no matter how commonplace it may be.

But the most wonderful part of it all lies in the fact that this spontaneous growth of the art of a people, having for its subject the homely scenes of domestic life in its setting of flowering trees, flowing river and distant snow-capped mountains, is not the crude portrayal of line and color that might reasonably be expected from its humble origin. With its childlike simplicity is no childish awkwardness, no bungling. On the contrary



A FIGURE COMPOSITION
BY HIROSHIGE

Pupil of Toyohiro, the last of the great artists in Ukiyoye, about 1810-1835.

these prints contain the fundamental principles of art in their strongest and simplest terms. They have been favorably compared to the purer forms of European art, Greek, Italian of the Renaissance period and the modern French of Millet and Corot. Moreover these prints from flat wooden blocks produce the most perfect color arrangement, carried from one or two as in the earliest, to five and six combinations. The simplest and broadest effects as well as the most delicate shades of feeling are expressed by the wise use of the qualities of line work, juxtaposition and superimposing of tints, while the composition is often masterly. Their æsthetic value has been so universally recognized as to produce a marked effect on the decorative art of the western nations. Manufacturers of decorated fabrics consider them invaluable; schools of design and even schools of painting study them to an advantage; they form the subject of lectures and books innumerable. Professor Fenollosa characterizes these prints as "the richest mine of primary art principles in the whole world."

In view of all which the collector's enthusiasm becomes more comprehensible to the ordinary mind. When he dilates with satisfaction on the powerful use of outline in a Moronobu, likening it to an Albert Durer, or points out the brilliant originality of color of a Choshun, and is able through much study to detect the style in a doubtful Hokusai, the outsider begins to sympathize with his feelings and perhaps shyly spends a few dollars on a print himself and takes it home for study. It is the first step that costs. It will not be long before other prints follow and the outsider arises to the dignity of a collector himself. It is expensive now-a-days buying rare Japanese prints. What then must be the gratification of the early collector who twenty years ago paid fifty cents for a print that would cost today fifty dollars. Surely this is the greatest compliment one can pay to one's artistic judgment. San Francisco has a good many private collections of Japanese prints and a well-diffused appreciation of Japanese art in general. Not that we have any right to brag about these distinctions, because San Francisco is seated by the gateway to Japan and the Orient and its lap has been filled with opportunities to learn and acquire. In Paris there are said to be collectors who own ten thousand specimens; one of these is at the head of a great color-printing establishment. In London

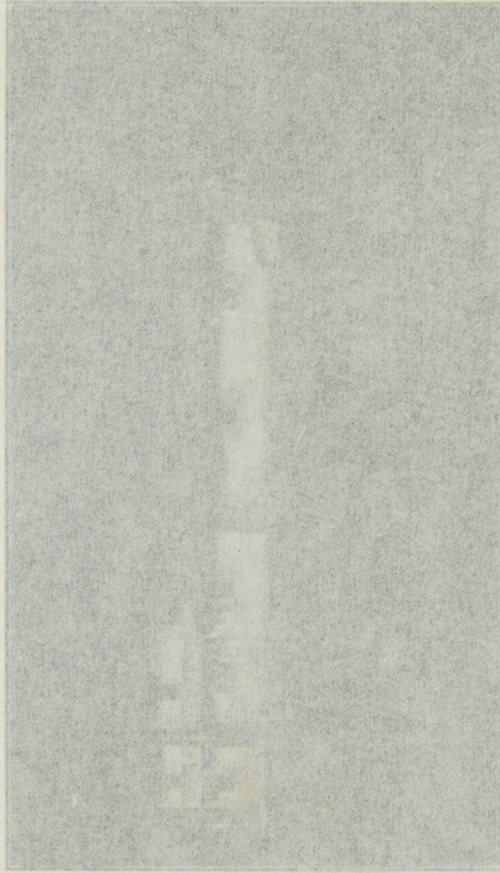
and New York there are many admirable private collections. Probably the Boston Museum of Fine Arts has the best public collection in this country. In all of these cities loan collections are frequently exhibited. Strange to say it was not until students like Mr. Kobayashi held exhibitions of these prints in Japan and drew attention to the artistic value attached to them by Western nations that the wealthy and cultivated residents of the country of their birth betrayed any interest in the matter. This indifference was probably the legacy of the old traditions that had ever looked upon Ukiyoe with contempt. Now, however, the art is appreciated at home as well as abroad and as a consequence good specimens grow rarer each day, a fact which rendered the recent comprehensive exhibition doubly interesting.



PORTRAIT MEDALLION

BY FLORENCE HARNEY BUTLER

BEFORE THE GRINGO CAME
BY CHARLES ROLLO PETERS



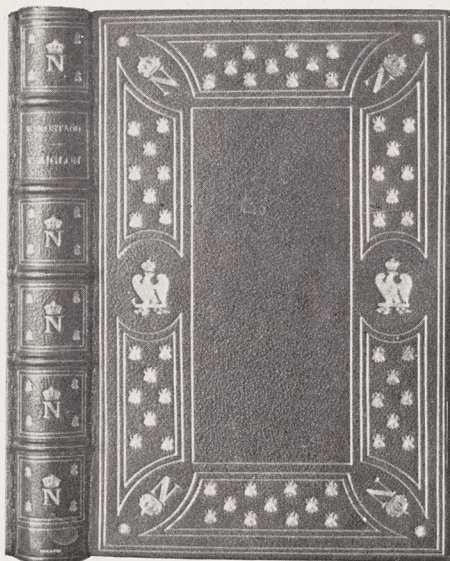
THREE-COLOR HALF-TONE REPRODUCTION
BY COURTESY OF THE BOHEMIAN CLUB

BEFORE THE GRINGO CAME
BY CHARLES ROLLO PETERS



BEFORE THE GRINGO CAME
BY CHARLES ROLLO PETERS

THREE-COLOR HALF TONE REPRODUCTION
BY COURTESY OF THE BOHEMIAN CLUB



BY OCTAVIA HOLDEN

L'Aiglon, by Edmund Rostand; bound in morocco with gold tooling after the style of Napoleon

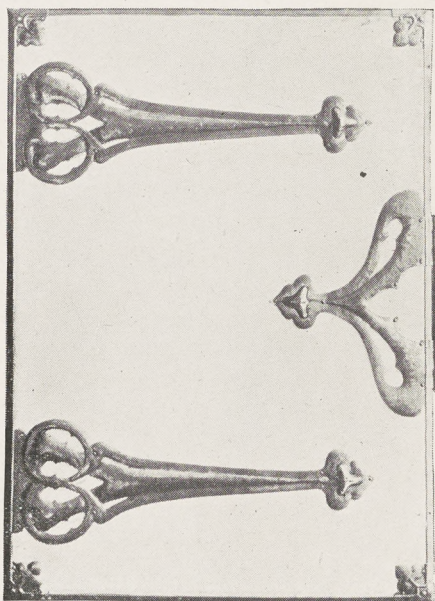
THE BOOKBINDERS' GUILD OF CALIFORNIA

From the middle ages when slender-handed monks labored in the *Scriptorium* copying reverentially the writings of the scholars of the church, illuminating the pages with loving art and encasing the result of their labors between elaborately-wrought covers, until the present day of clattering presses and printers' ink, bookbinding has been one of the greatest of the artistic handicrafts. In those bygone days, when books were made in manuscript

they were of course great rareties and were highly prized. The wooden cover of a book with its metal hinges, bosses, guards, clasps and even locks proclaimed itself the safeguard of an intellectual storehouse. Kings, noblemen, and wealthy prelates spent great sums on the covers of their books, having them wrought of ivory, richly carved and painted, of Limoges enamel and even of silver and gold. But when Gutenberg's type supplanted the scribe's quill and the printing house took the place of the monastery and university as a publishing center these cumbrous covers disappeared and leather, parchment and vellum came into use, with elaborate decorations tooled or worked in gold. In Italy during the Renaissance the most skillful artists were employed to design appropriate ornamentation for book covers. Then France took the lead and under the patronage of the Military Treasurer of Francis I, the elegant Monsieur Grolier, who has given his name to one of our modern clubs of admirers of fine bookbinding, set the standard for all that is best in the art even to the present day.

But the multiplicity of presses has not only cheapened books, but cheapened their binding, and as a consequence we have covers that are too often tawdry. Large editions are often "cased" at great speed by machinery with poor material. Of course such bindings are not durable; indeed they are only intended to serve a temporary purpose. Nor is this to be deplored since we do not

want all books to be indestructible; on the contrary only those that are worthy of immortality or at least a long life deserve a good binding. But cheap work, like evil company, has a corrupting influence and even the best bindings in the latter half of the last century deteriorated to such an extent as to finally cause an investigation by a Committee of the Society of Arts of England. As a result of this agitation and of the efforts of modern binders like Mr. Cobden Sanderson, the avocation has in the last few years begun to regain its rightful place. The attention of lovers of books and lovers



BY CHARLES FREDERICK EATON.

A certificate of marriage. Hand illuminated in gold and colors on vellum. Bound in white kid with frame, hinges and clasp of beaten brass.

of art has been attracted anew to this fascinating craft. Amateur and professional artistic binders have increased in the last decade and guilds have been organized in Europe and America.

The California Guild of Book Binders which has recently been founded, held its first exhibition in the latter part of last month. The guild is a confederation of those having studios in the State wherein is produced bookbinding of the best workmanship with designs of art value. A majority of the members are women, for the craft while demanding considerable physical strength is one that recommends itself in many ways to women. Some members

of the league are amateurs finding amusement in the work, but many are professionals who have devoted years of study to the art. Among these latter is Miss Octavia Holden of this city, a member of the Exhibition Committee. Miss Holden served an apprenticeship under the famous Gruel of Paris, an unusual distinction, because Gruel does not as a rule accept apprentices. After this experience Miss Holden studied the art in Italy and in England. Thus equipped she returned to this city and opened a studio which was soon filled with busy workers attesting to the popularity and success of her enterprise. Miss Holden is represented in the exhibition by a number of handsome volumes. Miss Lucinda N. Butler, another member of the Committee, appears in the exhibition in the technical part of the craft, having bound or "forwarded" as the trade expression is, several of the volumes designed by others, notably the work of Miss Anna C. Crane which is strong in original decorative quality; nor is Miss Crane's ability confined altogether to book covers, for it extends into the field of ornamental leather which is put to many purposes and with which she gets some remarkably novel and rich results. Miss Louise Schwamm has two dainty volumes decorated in the Italian style. Miss Schwamm also learned her trade abroad having studied in Florence. Her work shows a preference for modeling, a difficult but most effective process. Mr. Morgan Shepard is represented by two handsome volumes, the covers for which he designed, while Miss Milward Holden, has some covers in carved walnut relieved by a touch of color, the sewing and forwarding being by other hands. Miss Edna Bowman of San Jose, Miss Ella Deming of Sacramento, Miss Clara Rice of Ross Valley and Mr. Charles Frederick Eaton of Santa Barbara, are also practical workers, whose bindings make an excellent display. Mr. Eaton is the President of the Arts and Crafts of Santa Barbara. His work in the exhibition is distinguished by bold treatment, especially in the use of hand-beaten metals, often heightened by iridescent settings of abalone shell well governed by a nice discrimination and fine sense of fitness.

A number of examples of eastern and foreign binders added variety to the exhibition and gave the spectator an opportunity of comparing our home productions with those of older and more established workers, a brave and frank test on the part of the committee, from which the young Guild emerges with honor.

THE ART ASSOCIATION LOAN EXHIBITION

A special exhibition was held in October at the Mark Hopkins Institute of a small collection of notable paintings lent for the occasion. It consisted of a landscape by George Inness, works by Stiepevich, Torres, Wiegman, Walter Blackman, and Van Leemputten, owned by Mr. Fred A. Jacobs; George De Forest Brush's "Indian and Lily" and a moonlight by Van der Neer (1603-1677), owned by Mr. Irving M. Scott; a game piece by Jan Weenix (1640), owned by Mr. Lawrence Irving Scott; and several admirable examples of Kronberger, Spitzer and others owned by Mrs. Annette Taussig. The exhibition also included several pieces of statuary recently presented to the Association.

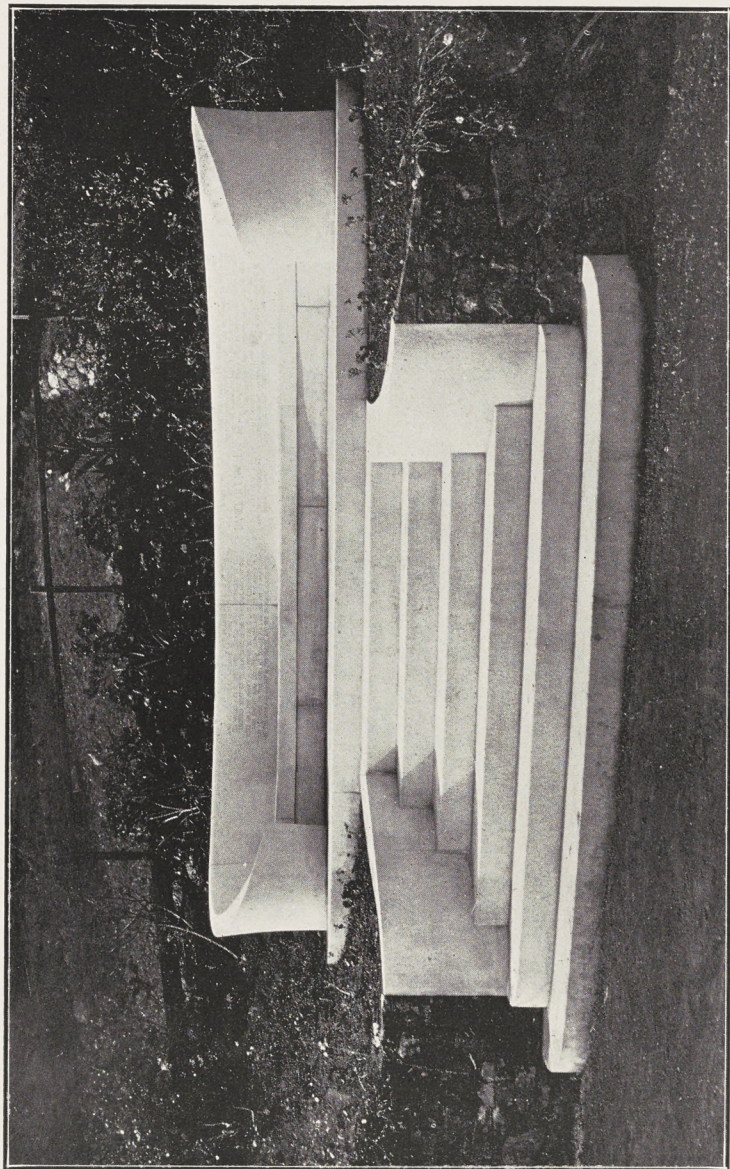
THE O'CONNELL MEMORIAL

The monumental bench erected in Sausalito to the memory of the late Daniel O'Connell by his many friends was dedicated in October. The position it occupies on the green crest of a hill overlooking the bright expanse of islanded bay and distant crowded harbor, smoke-dimmed city and the blue horizon line beyond, was already sacred to the memory of the genial poet who, coming home from his mighty tramps, loved to rest here in the twilight and let his fancy revel in the fairness of the scene.

It was a happy thought to make the monument a resting place and put it just here. And this artistic idea has been most artistically carried out by the architect, Mr. Newton J. Tharp. The design of the bench is simple yet classic, most graceful and yet dignified as a monument should be. On the back, above the seat, are carved two verses of O'Connell's poem, "The Chamber of Silence," beginning:

"And I in my castle of silence, in my chamber of sleep lie down;
Like the far-off murmur of forests come the turbulent echoes of town."

Surely no poet could receive a more beautiful memorial at the hands of his loving friends.



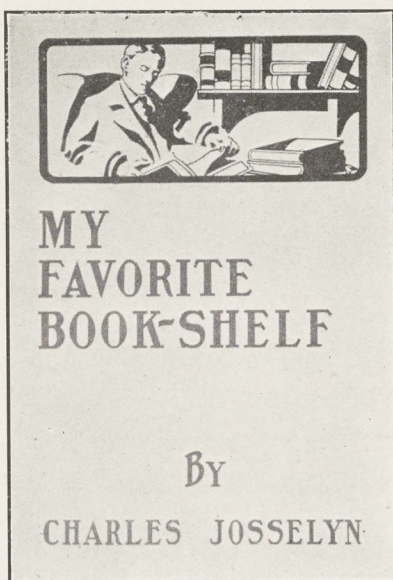
THE O'CONNELL MEMORIAL

NEWTON J. THARP
ARCHITECT

RECENT GIFTS AND LOANS TO THE ASSOCIATION

Four copies in marble of antique sculpture were presented to the Art Association in September by Mrs. Antoinette Naglee Burk. These pieces were brought to this country from Italy some forty years ago by Mrs. Burk's father, the late General Naglee of San Jose. They comprise "The Dying Gladiator," the original of which is in the Capitoline Museum in Rome, "Venus and Adonis," "Bacchus and Ariadne" and the well-known "Boy Extracting a Thorn from his Foot," a valuable addition to the Association's collection.

Mr. Joseph D. Redding, at one time President of the Art Association, has placed on exhibition in the Art Institute a statue of Ariadne in marble by Professor R. Bartoletti, one of the well-known Italian sculptors. Mr. Redding purchased this admirable work recently while in Italy.



FIRST PRIZE
JOHN G. SEED

BOOK COVER COMPETITION

A competition for a design for the cover of a book was held in the School of Design in September. The title of the book was "My Favorite Book Shelf," the design to be in three colors. Mr. Charles Josselyn, the author, offered two prizes, one of thirty dollars and one of twenty dollars for the most suitable designs. The Committee awarded the first prize to Mr. John G. Seed and the second to Miss Bertha Boye, honorable mention being given to Mr. Frank J. Miller.

BOOK COVER
COMPETITION

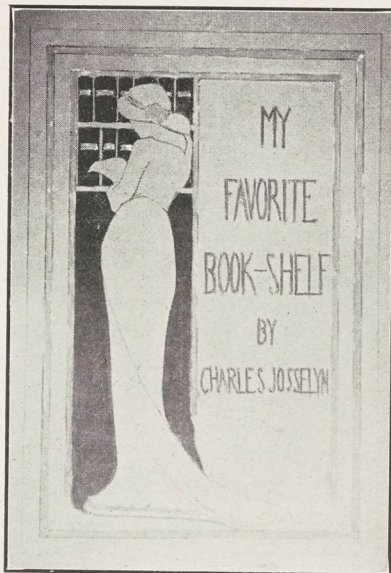
A CLASS IN DECORATIVE DESIGN AND WOOD CARVING

It has long been the intention of the Board of Directors of the San Francisco Art Association to broaden the scope of the school to include a department of designing for industrial purposes. It was the rapid growth of the classes in other departments alone that postponed the execution of this plan, the room required for their development rendering it difficult to accommodate a new class. The increasing number of applicants for instruction in the industrial arts has in the last few months, however, warranted the Board in establishing the course without further delay. The school committee

has, accordingly, made provision for a class in decorative designing which will include drawing from casts, planning of patterns, modeling in clay, wood carving and furniture construction. It is the intention to maintain a high standard, the work to be of an advanced character, requiring primarily proficiency in drawing.

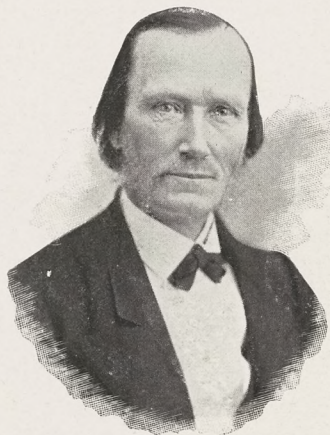
The department will be placed in charge of Mr. Frederic H. Meyer. Mr. Meyer has had extensive experience in this field, having studied in the Cincinnati Technical School, the Pennsylvania Industrial Art Institute, and the Royal Art Institute of Berlin. Mr. Meyer is at present connected with the department of drawing in the State University, prior to which he was superintendent of drawing and designing in the public schools of Stockton for four years.

The many advantages of the Art Association's school, with its elaborate equipment and excellent corps of instructors, and use of the adjacent Art Institute, are too well known to need enumeration here, and without doubt under such auspices the new department will become an important factor in the art education of the city.



SECOND PRIZE
BERTHA BOYE

BOOK COVER
COMPETITION



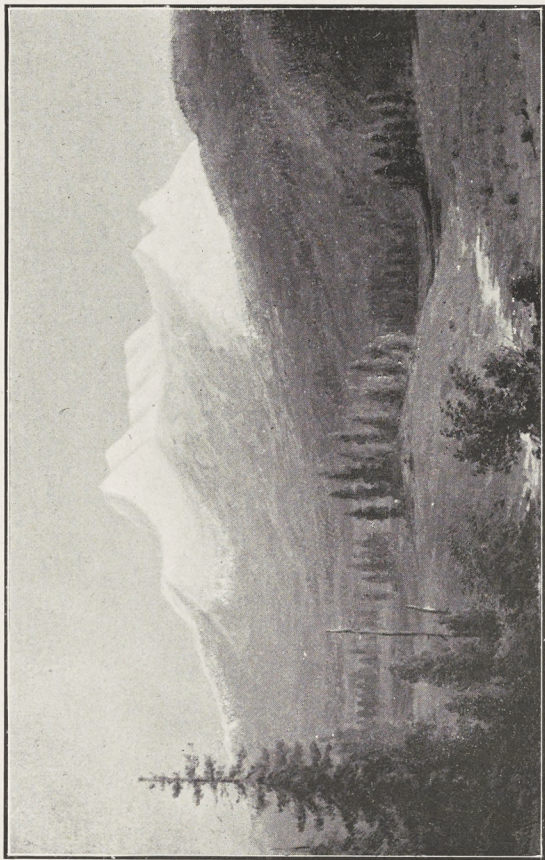
THE LATE JUAN B. WANDESFORDE
From a photograph taken about 1878

THE LATE JUAN B. WANDESFORDE

The well-known artist, Juan B. Wandesforde, died in Oakland on November 15, at the advanced age of eighty-five years. Mr. Wandesforde was born in England on June 24, 1817. He studied his profession under Varley, the celebrated water-colorist, and also under Le Chapelain. Coming to this country Mr. Wandesforde at once took place among the leading painters of the day. While living in the eastern states he was the intimate friend of such men as Bayard Taylor, N. P. Willis, George William Curtis and

Chief Justice Daly, and painted a number of portraits among the circles in which these brilliant men were so conspicuous. At the time of the visit of the Prince of Wales to this country Mr. Wandesforde was commissioned to paint the Prince's portrait, for which purpose he made a journey to Canada. But perhaps the most generally known work which Mr. Wandesforde did at this period was the painting of four pictures which were afterwards engraved and distributed by the New York "Albion." These comprised a picture of Dr. Kane, the Arctic explorer, at the graves of the ill-fated members of Sir John Franklin's expedition, a portrait of Florence Nightingale, a portrait of Mary, Queen of Scots and a picture of Niagara Falls. All of these engravings became widely known and were frequently copied.

Mr. Wandesforde came to California, in March, 1862, where he became the teacher of many of our well-known artists of the present day and exerted a decided influence on art in this city. Probably in no direction was this influence productive of more marked results than in the formation of the San Francisco Art Association, for it was at Mr. Wandesforde's residence that the first meeting of the artists and lovers of art took place from which sprang the present society, Mr. Wandesforde being afterward elected the first President of the Association. He always retained a great interest in the work of the society and was at the time of his death an honorary mem-



IN THE SIERRAS

BY JUAN B. WANDESFORDE

ber. Mr. Wandesforde was also an honorary life member of the Bohemian Club, having joined that organization in 1875. For many years past he had done no painting, living a retired life in his residence at Haywards, but his memory is none the less fresh in the minds of his fellow artists and many friends to whom his death is a source of sincere regret.

STUDIO NOTES.

Mr. Ernest C. Peixotto has returned to San Francisco, his native city, after an absence of several years during which time he has accomplished a great deal of importance in his profession both in this country and abroad. Mr. Peixotto entered the School of Design of the San Francisco Art Association in 1886 and remained until 1888. In 1889 he went to Paris and became a pupil of the Julien Academy. Re-visiting San Francisco in 1892 he devoted his time to book illustration, a branch of art for which he developed a peculiar talent. After a few years he again went to Europe, since which time he has become widely known for his drawings in the leading magazines and several important books and also for some charming descriptive bits of writing with which he has varied his work with the pencil. Nor has Mr. Peixotto's work been confined to illustration as he has brought back a collection of paintings, one of which received honorable mention in the last Paris Salon. Mrs. Peixotto, who was also a pupil of the School of Design, accompanied her husband and has likewise achieved considerable work along similar lines. Mr. and Mrs. Peixotto, will remain here several months.

Mr. Jules Pages, of this city, who received a gold medal in the Paris Salon for his "Corner of the Studio" now in the possession of the San Francisco Art Association, has been appointed a professor in the Julien Academy in Paris.

Mr. Theodore Wores who has recently returned from a protracted journey among the South Sea Islands held an exhibition of his paintings in November. Mr. Wores, while in Samoa was a guest at Vailima, the former home of Robert Louis Stevenson. It is Mr. Wores' intention to exhibit his work in New York, for which city he will take his departure after the holidays.

The Annual Dinner of the Alumni of the California School of Design took place on November 1st, Mr. A. Altmann, President of the Association, presiding.

Miss Marion Holden has illustrated a book of short stories by Gertrude La Page based on the author's experience as nurse in the Children's Hospital.

The Art Exhibition of the Forty-ninth Annual Exposition of the State Agricultural Society was held in Sacramento from September 8th to the 20th. The display was a large one, there being about seventy artists represented and some four hundred and fifty exhibits in all mediums.

Miss Julia Heynemann held an exhibition December 3rd of some sketches and studies done by her in England, France and Holland during the past two years. Miss Heynemann expects to return to Europe next Spring.

Mrs. Albertine Randall Wheelan exhibited a collection of pen and ink drawings at the Sketch Club on December 6th. The work consists of designs and illustrations for a Wedding Book to be published shortly in New York.

The Annual Exhibition by the Artist Members of the Bohemian Club was opened December 13th.

Dr. Harry E. Alderson, M. D., who has lectured on anatomy in the School of Design, Mark Hopkins Institute of Art for a number of years has been induced by the success which has attended his work in the class room to prepare a text book on this subject. The volume will be illustrated by Mr. Robert I. Aitken, who has charge of the modeling department in the school.

Mr. Bruce Porter held an exhibition in November of the series of mural paintings on which he has been engaged for some time past. These decorations are intended for the residence of Mr. Bourn.

Mr. J. E. Stuart, a former pupil of the School of Design, San Francisco Art Association, was awarded a bronze medal at the Exhibition of the American Art Society of Philadelphia for a painting of Mount Hood. Mr. Stuart has achieved a high reputation for his pictures of Alaska and the North West. His studio is in Chicago.

Mr. Francis McComas exhibited in this city in November a collection of twenty-four water color paintings of Monterey.

Mr. Charles Dickman who has been confined to his residence at Monterey for some time by an accidental injury to his ankle has recovered sufficiently to be able to work at his easel.

Mr. H. J. Breuer has a studio at 49 McAllister street.

Mr. Harry Stuart Fonda is visiting the city for the holidays.

Mr. L. Maynard Dixon has returned from a three months' trip to Northern Arizona and is at his studio, 604 Merchant street.

The choice of the Artist Members of the Bohemian Club for a picture by one of their number to be presented to the President of the club, Mr. Frank P. Deering, has fallen on a figure painting by Mr. Arthur F. Mathews. The picture will be handsomely framed and placed in the club exhibition.

Mrs. Mary T. Menton has a studio at 424 Pine street. Miss Annie Frances Briggs and Miss Lillie V. O'Ryan are also occupying a studio at the same place.

Mr. Charles Rollo Peters is making arrangements to take his collection of paintings to London in the Spring where they will be exhibited at the well-known Doddswell Gallery, New Bond street.

The Annual Exhibition of paintings held under the auspices of the Starr King Fraternity took place in Oakland in November. The success of this affair was so great as to assure its continuance in the future.

Mr. Blendon R. Campbell, formerly of this city, who won the third prize in Senator Clark's Competition at the American Art Association in Paris, has opened a studio in New York.

A NEW MEMBERSHIP BOOK

The Art Association has had a new membership list printed, together with a brief history of the career of the Association, its Articles of Incorporation, By-laws and a list of officers, since its foundation in the year 1871. This book will be ready for distribution to members on the first of the year.

DIRECTORY OF ARTIST MEMBERS

- AITKEN, ROBT. I., 324 Fourteenth Street.
 ALTMANN, AARON, 1026 Sutter Street.
 AUSTIN, AMANDA P., Broderick, Yolo County, Cal.
 BALL, KATHERINE M., 1260 California Street.
 BARNETT, FRANCES G., 910 Lombard Street.
 BENDER, SARAH E., 609 Sacramento Street.
 BERWICK, EDITH H., 1409 Ninth Street, Oakland, Cal.
 BEST, A. W., 927 Market Street, Room 803.
 BEST, (MRS.) A. W., 927 Market Street, Room 803.
 BEST, HARRY C., 8 Collingswood Street.
 BINCKLEY, NELLIE F., New York City.
 BLATCHLEY, HARRY B., 23 Main Street.
 BLOOMER, H. R., 506 Battery Street.
 BRADLEY, (MRS.) ELIZABETH P., Hotel Wentworth, 657 Bush Street.
 BRADY, MARY C., 24th Street and San Jose Avenue.
 BRANNAN, SOPHIE MARSTON, 1014 Page Street.
 BREMER, ANNE M., 1318 Sutter Street.
 BREUER, H. J., 49 McAllister Street.
 BRIGGS, ANNIE FRANCES, 424 Pine Street.
 BROUCHOUD, JOSEPH F., 231 Post Street.
 BURRALL, MILLIE, 614 Sixteenth Street, Oakland, Cal.
 CADENASSO, G., 121 Post Street.
 CALLAHAN, CAROLINE R., Paris, France.
 CAMPBELL, FANNIE SOULE, 231 Post Street.
 CAMPBELL, ROSE G., 416 Seventeenth Street, Oakland, Cal.
 CAPWELL, JOSEPHINE EDWARDS, Care of The Lace House, Oakland, Cal.
 CARLSEN, EMIL, New York City.
 CARLSON, CHARLES J., 219 Kearny Street.
 CASHMAN, MADELINE, 1804 Central Avenue, Alameda, Cal.
 CHAPMAN, JOSEPHINE E., 2225 Pacific Avenue, Alameda, Cal.
 CHITTENDEN, ALICE B., 795 Bushwick Avenue, Brooklyn, N. Y.
 CLARK, HOBART, Paris, France.
 CLAWSON, J. W., 640 Market Street.
 CLEMENT, ETHEL, Hotel Bella Vista, 1001 Pine Street.
 COULTER, W. A., Sausalito, Cal.
 CURRIER, E. W., 372 Sutter Street.
 CURTIS, CLARA E., 2205 Green Street.
 DAHLGREN, CARL, 325 Montgomery Street.
 D'AUBERTIN, OTTO, Hamburg, Germany.
 DAVISON, MARY WILLIAMS, *The Journal*, New York City.
 DEARBORN, (MRS.) ANNE F., 12 Fremont Avenue.
 DEFASSE, LOUISE, 2977 Twenty-first Street.
 D'ESTRELLA, T., Berkeley, Cal.
 DICKINSON, J. R., 1247 Franklin Street.
 DICKMAN, CHARLES J., Monterey, Cal.
 DIXON, L. MAYNARD, 604 Merchant Street.
 DREWE, MARION, 420 Montgomery Street.
 DWORZEK, PAULINE, 1565 Clay Street.
 ECKLER, JOSEPHINE C., 934 Dolores Street.
 FARMAN, SUSAN MERRILL, Fruitvale, Cal.
 FISHER, HUGO, Care of Harrison Fisher, *N. Y. Journal*, N. Y.
 FONDA, HARRY STUART, Monterey, Cal.
 FROELICH, MAREN M., 609 Sacramento Street.
 GAMBLE, JOHN M., 325 Montgomery Street.
 GAMBLE, SARA B., 1215 Sutter Street.
 GELWICKS, (MRS.) D. W., 1009 Madison Street, Oakland, Cal.
 GIHON, LYDIA F., 220 Sutter Street.
 GOODLOE, NELLIE STEARNES, Care of Art Institute.
 GOODWIN, JENNIE HOBBS, 399 Laurel Street.
 GREENBAUM, JOSEPH, Paris, France.
 HALE, LESTER M., 2239 Channing Way, Berkeley, Cal.
 HALL, LEOLA, 212 Twelfth Street, Oakland, Cal.
 HAMILTON, ANNETTE HEALD, 1026 M Street, Fresno, Cal.
 HANSEN, H. W., 605 Clay Street.
 HAPERSBURGER, FRANK, 81 City Hall Avenue.
 HARMER, ALEXANDER, Care of Art Institute.
 HARMON, ANNIE LYLE, Press Club Building, 123 Ellis Street, Rm. 16.
 HARMON, CHARLES H., 1303 I Street, Fresno, Cal.
 HAS BROUCK, (MISS) R. M., (Abroad).
 HASLEHURST, MINNIE, The Wenban, 606 Sutter Street.
 HEYNEMANN, JULIA, 2119 California Street.
 HILL, THOMAS, Wawona, Cal.
 HITTELL, CARLOS J., 808 Turk Street.
 HOLDEN, MARION, 639 Kearny Street.
 HUBACEK, WILLIAM, 823 York Street.
 HUNTER, ISABEL, Alameda, Cal.
 HYDE, HELEN, 2845 Pierce Street.
 IRELAN, LINA, 1829 Pine Street.

Directory of Artist Members—Continued

JOHNSON, MARTHA L.,	207 Hyde Street.	PEIXOTTO, MOLLIE HUTCHINSON,	Care of Art Institute.
JORGENSEN, CHRISTIAN,	Care of Ghiradelli & Co., 627 Sansome Street.	PETERS, CHARLES ROLLO,	Monterey, Cal.
JOULLIN, AMEDEE,	207 Sansome Street.	PETTIS, (Mrs.) M. FANCHER,	654 Eighth Street, Oakland, Cal.
JUDSON, C. CHAPEL,	207 Sutter Street.	PISSIS, EMILE M.,	4 Pleasant Street.
KAST, MARY JONES,	1112 Guerrero Street.	PIXLEY, EMMA C.,	1301 Sacramento Street.
KALISHER, EMILIA,	424 Pine Street.	POWERS, JANE GALLATIN,	Nevada Block.
KEITH, WILLIAM,	424 Pine Street.	PRATHER, LAURA,	1257 Jackson Street, Oakland, Cal.
KELLEY, (Mrs.) H. W.,	Honolulu, H. I.	RASCHEN, HENRY,	420 Montgomery Street.
KOMATSU, TOSHIMUNE,	Japan.	REASER, W. A.,	New York City.
KUNATH, OSCAR,	14 Grant Avenue.	REY, NELLIE LAVERY,	829 Union Street.
LASH, LEE,	Philadelphia, Pa.	RICHARDSON, MARY CURTIS,	1032 Vallejo Street.
LATIMER, LORENZO P.,	Columbian Building.	ROBINSON, CHARLES D.,	325 Montgomery Street.
LAUAEN, MRS. M. E.,	4200 Twenty-third Street.	ROGERS, CHARLES A.,	509 Van Ness Avenue.
LEE, BERTHA STRINGER,	2744 Steiner Street.	ROOT, ANNIE STEWART,	Sixth Ave. and Tenth St., Oakland, Cal.
LE JEUNE, ALPHONSE,	424 Pine Street.	ROSS, MARY HERRICK,	308 Post Street.
LESSEY, MAY,	2107 Hearst Ave., Berkeley, Cal.	SANDONA, MATTEO,	2221 Larkin Street.
LETCHER, BLANCHE,	Berkeley, Cal.	SCHMID, RUPERT,	2022 Van Ness Avenue.
LEWIS, ROSA F.,	781 Sutter Street.	SCHNEIDER, OSCAR H.,	529 Clay Street.
LOTZ, MATILDA,	Paris, France.	SEAWELL, HARRY W.,	421 Baker Street.
LOOSLEY, SUSAN SROUFE,	2318 Sutter Street.	SLEETH, FRANCES L.,	New York City.
LUDOVEICI, JULIUS,		SMITTEN, EDA ST. JOHN,	519 Fell Street.
MAHER, KATE,	11 Fair Oaks Street.	SPARKS, WILL,	Central Block, Alameda, Cal.
MATHEWS, ARTHUR F.,	508 Webster Street.	STANTON, JOHN A.,	1880 Mission Street.
MCCORMICK, M. EVELYN,	1100 Fulton Street.	TILDEN, DOUGLAS,	1545 Webster Street, Oakland, Cal.
MCELMROY, JANE R.,	3314 Washington Street.	TREAT, NELLIE L.,	2117 Hyde Street.
MCLEOD, EVANGELINE,	2432 Buena Vista Avenue, Alameda, Cal.	VAN WINKLE, EMMA F.,	1902 Baker Street.
MENTON, MARY T.,	424 Pine Street.	WALKER, HELEN FONDA,	711 Jones Street.
MERSFELDER, JULES,	Chicago.	WALTER, JOSEPH,	Care Shreve & Co., Crocker Building, S. F.
MOOR, (Mrs.) L. M.,	Elmhurst, Cal.	WELLS, F. MARION,	1410 Powell Street.
MORGAN, ELIZABETH BODWELL,	1915 Berryman Street, Berkeley, Cal.	WHEELAN, ALBERTINE RANDALL,	1915 Baker Street.
MORGAN, M. DENEALE,	611 19th Street, Oakland, Cal.	WHITEFIELD, F. EDITH,	621 O'Farrell Street.
MORETTI, A.,	416½ Herman Street.	WICKES, ETHEL M.,	2125 Bush Street.
NEILSON, C. P.,	207 Sutter Street.	WILLIAMS, DORA NORTON,	1019 Vallejo Street.
NEWHALL, KATE W.,	2326 Fulton Street, Berkeley, Cal.	WILLIAMS, LOU WALL,	Hotel Bella Vista, 1001 Pine Street.
NEWMAN, SELINA,	1980 University Avenue, Berkeley, Cal.	WITHROW, EVA,	London, England.
NICHOLL, MAZIE E.,	1351 4th Avenue, East Oakland, Cal.	WIX, OTTO,	Murphy Building.
PARTINGTON, GERTRUDE,	Paris, France.	WORES, LUCIA,	351 McAllister Street.
PARTINGTON, R. L.,	424 Pine Street.	WORES, THEODORE,	Care of Art Institute.
PATTERSON, MARTHA,	17 Chattanooga Street.	YATES, FREDERICK,	London, England.
PEANO, FELIX,	1062 First Avenue, East Oakland.	ZIMDARS, GERTRUDE,	231 Post Street.
PEIXOTTO, ERNEST C.,	Care of Art Institute.		

D. H. GULICK

TELEPHONE BUSH 16

CHAS. WETHERBEE

Gulick & Wetherbee, Inc.

PLUMBERS

DEALERS IN FINE SANITARY GOODS






210 MASON STREET

Young Men's Christian Association Building

SAN FRANCISCO, CAL.

JOBGING PROMPTLY ATTENDED TO

TELEPHONE CLAY 321   

Edward B. Haldan

ESTABLISHED 1879



FIRE INSURANCE



439 CALIFORNIA STREET






SAN FRANCISCO

BOLTON & STRONG

ENGRAVERS OF HIGH-CLASS



Printing Plates

Half Tones, Zinc Etchings
Color Plates, Etc.   



510, 512, 514

MONTGOMERY STREET

Telephone Main 5308

SAN FRANCISCO

OUR ART DEPARTMENT

A Full Line of Artists' Materials  
Oil, Water and Sketching Outfits a Specialty

46 ELLIS STREET
SAN FRANCISCO

BASS-HUETER PAINT CO.

PHONE BLACK 4546

J. H. GINGG
S. CONNING

Conning & Gingg   



Carpenters and Builders

STORE AND OFFICE FITTING AND GENERAL JOBBING

625 CALIFORNIA ST., above Kearny

SAN FRANCISCO, CAL.

TELEPHONE MAIN 1615

THEATRICAL SUPPLIES

Goldstein & Co.

Theatrical and Masquerade Costumers



OFFICIAL COSTUMERS
FOR ALL THEATRES .



PLAY BOOKS, OPERAS AND MANUSCRIPTS

733 AND 735 MARKET ST., OPP. GRANT AVE., SAN FRANCISCO

M. KOLLMANN

.... PUBLISHER OF

Programmes and Souvenirs

PHONE SOUTH 791

.... OFFICE
1019 MARKET ST., SAN FRANCISCO

The Mark Hopkins Institute of Art
(San Francisco Art Association)

A
BUILDING
OF GREAT
BEAUTY



CONTAIN-
ING MANY
FINE WORKS
OF ART

Open Daily (including Sunday)
Admission, Twenty-five Cents

For terms and privileges of membership in the Art Association, apply to
the Assistant Secretary, Mark Hopkins Institute of Art,

Corner of California and Mason Streets

THE CALIFORNIA
SCHOOL OF DESIGN
MARK HOPKINS INSTITUTE OF ART

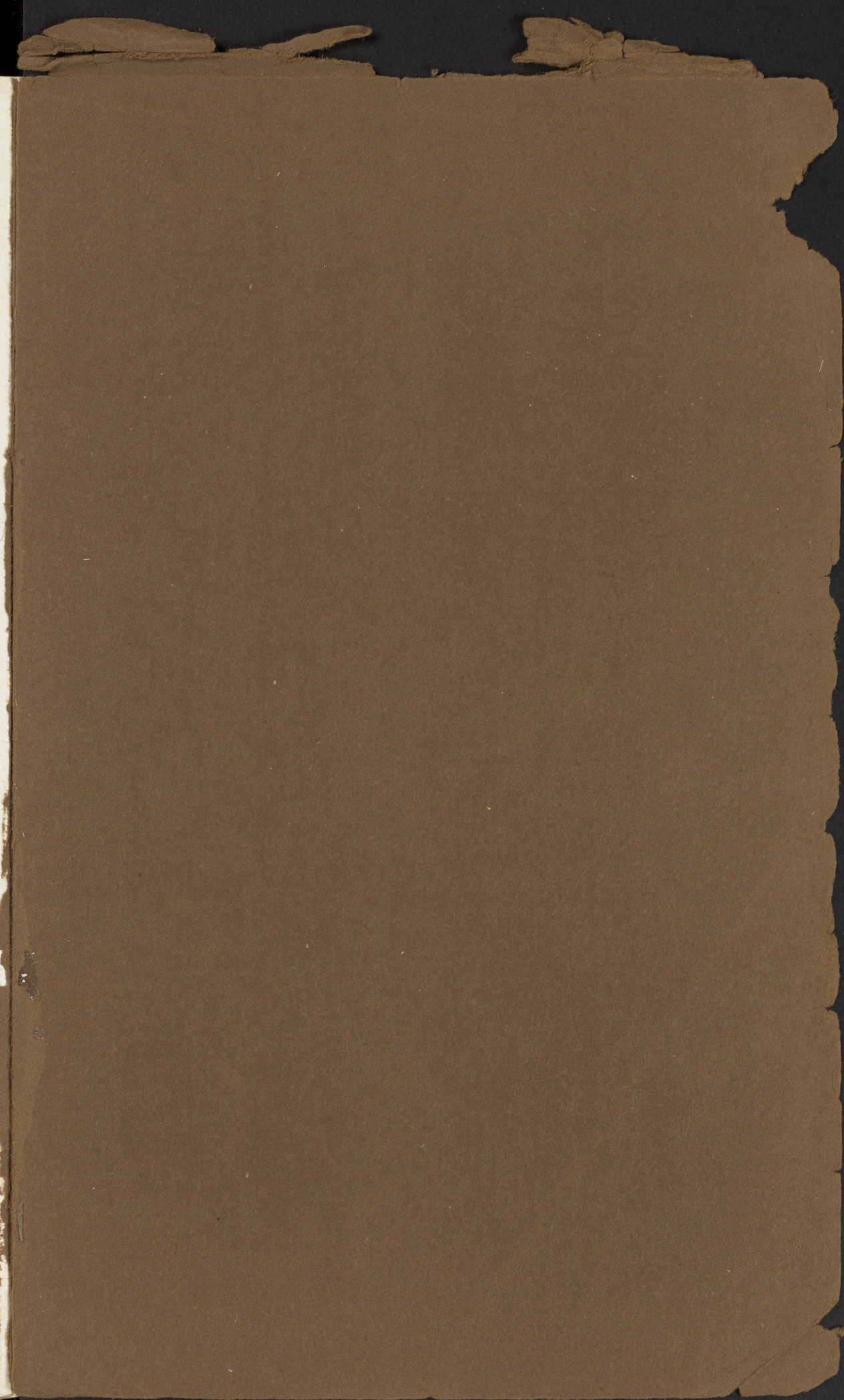
AFFILIATED COLLEGE OF THE
UNIVERSITY OF CALIFORNIA
SAN FRANCISCO



Drawing, Painting and Modeling, Courses in Anatomy
Perspective and History of Art
Decorative and Constructive Designing and Wood Carving



The second term of the school year opens January 5 and
closes May 15, 1903. Pupils may enter at any time. For
circulars and prospectus address the Assistant Secretary.
Mark Hopkins Institute of Art, San Francisco, California.



54/8/11